140 captures

12 Aug 2013 - 11 Feb 2026

Aug

FEB

Mar

11

2025

2026

2027

About this capture

Falling Techniques
Foot & Leg Sweeps
Grappling Techniques
Joint Locks
Kicks
Knee Strikes
Punches & Hand Strikes
Sparring & Kumite
Stances
Training Equipment
Aikido Techniques
Bo (Staff) Techniques
Judo Techniques
Karate Techniques
Krav Maga Techniques
Muay Thai Techniques
Terminology
Other Martial Arts Terminology
Chinese Numbers
Japanese Numbers
Korean Numbers
Aikido Terminology
Brazilian Jiu-Jitsu (BJJ) Terminology
Judo Terminology
Karate Ranks & Titles
Karate Terminology
Kung Fu Terminology
Shotokan Terminology
Taekwondo Terminology
Styles
Master List of Styles
Aikido
Brazilian Jiu-Jitsu (BJJ)
Judo
Karate
Krav Maga

Kung Fu
Mixed Martial Arts
Muay Thai
Taekwondo
Tang Soo Do
Weapon-Based Styles
Martial Arts Styles by Country
List of African Martial Arts Styles
List of American Martial Arts Styles
List of Chinese Martial Arts Styles
European Martial Arts Styles
Japanese Martial Arts
Korean Martial Arts
Military Martial Arts Styles
Top 10 Martial Arts Styles
Fitness
Main Fitness Categories
Agility Training
Balance Exercises
Bodyweight Exercises
Calories Burned
Conditioning
Core Exercises
Flexibility
Plyometric Exercises
Potential Benefits
Reaction Speed
Speed Training
Strength Training
Stretching
Warm-Up Exercises
Yoga
Other Fitness
Search

Aikido – Japanese Martial Arts Style

Aikido is a Japanese martial arts focused on redirecting an attack away from you.

This martial arts style involves grabs, strikes, throws, pins and joint locks. Steven Seagal, the movie actor, is a famous student of Aikido. While some Aikido techniques may look odd (i.e. Why do they have a defense against a knife hand strike to the top of the head? No one does that!), these were originally designed to stop a samurai's sword attack. Moreover, these types of Aikido techniques are useful in order to defend against attackers armed with clubs, sticks, etc.

Main Elements of Aikido

List of Aikido Techniques – This section provides video and/or written instructions for a wide variety of Aikido techniques such as throws, elbow techniques, wrist techniques, etc.

Key Basic Techniques

Ikkyo – First Teaching (Elbow Control)

Nikyo – Second Teaching (Wrist Control)

Sankyo – Third Teaching (Wrist Control)

Yonko – Fourth Teaching (Wrist Control & Pressure Point)

Gokyo – Fifth Teaching (Elbow Control)

Rokkyo – Sixth Teaching (Arm Control), etc.

Aikido Joint Locks

Aikido Katas – Video and/or written instructions for unarmed Aikido katas.

Aikido Suwari Waza – Sitting techniques

Aikido Warm-Up Exercises – Funakogi Undo, Shomenuchi Ikkyo Undo, etc.

Tai Sabaki – Body movement and evasion.

Aikido Weapon Techniques – Not taught in all Aikido schools. Primary Aikido weapons are the Jo (staff), Bokken (sword) and Tanto (knife).

Aikido Jo Katas – Aikido katas focused on the Jo (staff).

Aikido Jo Suburi – Basic Jo techniques.

Aikido Kumi Jo – Partnered Jo techniques.

Aikido Ken Suburi – Basic Bokken techniques.

Aikido Kumitachi – Partnered Bokken techniques

Aikido Bokken Kata – Aikido katas focused on the Bokken (sword).

Other Elements

How To Put On Aikido Hakama

How To Fold Aikido Hakama

How To Tie Your Belt In Aikido

Aikido Terminology and How To Count In Aikido

Major Aikido Substyles

Aikikai

Iwama
Shin Shin Toitsu Aikido
Shudokan Aikido
Yoshinkan Aikido – This Aikido substyle emphasizes self-defense applications.

Description of Aikido

According to the Aikido Association of America, Aikido practices “techniques against a variety of attacks such as kicks, punches, strikes, single-hand or two-hand grabs from the front or rear, chokes, multiple person attacks, and attacks with weapons. In all of these we strive to resolve the conflict in a non-lethal, non-disruptive, yet effective manner. Techniques may end in joint locks or immobilizations, or in dynamic motions where the attacker is thrown forwards or backwards across the mat, or through the air into a spectacular breakfall. Rather than primarily linear motions, Aikido is comprised of blending, turning, pivoting, circling, and spiraling.”

History of Aikido

According to United States Aikido Federation, “Aikido was developed by Morihei Ueshiba. To practitioners of Aikido he is more commonly known as O-Sensei (“Great Teacher”). O-Sensei was born on December 14, 1883 in Tanabe City, Japan. As a young man he explored many martial arts including judo, kendo and jujitsu. In 1912, he and his wife, Hatsu, moved to Hokkaido where he began studying Daito-ryu jujitsu under the guidance of Sokaku Takeda Sensei. O-Sensei studied intensively, becoming quite technically proficient; however, his spiritual unrest mounted as his awareness of the futility of a path based on victory over others came to light. Transformed by his spiritual insights, O-Sensei’s technical mastery evolved into a martial art of refinement and astonishing power, fundamentally different from those that preceded it. His heightened spiritual quest for harmony and peace rather than defeat led him to develop the martial art of Aikido.

“The secret of Aikido,” he wrote, “is to harmonize with the movement of the universe and bring our selves into accord with the universe itself.” O-Sensei maintained that budo is a work of love, a path to overcome discord in our selves and bring peace to the world, “to make the heart of the universe one’s own heart.”

In 1927, O-Sensei moved to Tokyo where he founded his first dojo, the Aikikai Hombu Dojo, which still exists today as the Aikido World Headquarters. On April 26, 1969, O-Sensei passed away, leaving his son, Kisshomaru Ueshiba, to become Aikido Doshu (“Aikido Headmaster”) of the Aikikai World Headquarters. Kisshomaru Ueshiba Doshu was in turn succeeded by his son and O-Sensei’s grandson, Moriteru Ueshiba Doshu in January

1999, who to this day continues to spread the art of Aikido throughout the world."
Aikido Demonstration

Aikido Sensei

Image provided by Wikimedia Commons

References

Aikido Association of America, FAQ, http://www.aaa-aikido.com/aboutus.htm
United States Aikido Federation, About Aikido, http://www.usaikifed.com/about/aikido

Martial arts books are great tools to supplement the information being taught by your martial arts school.

Best Books – Visitor favorites!
Aikido Books
BJJ & Judo Books
Flexibility & Stretching Books
Karate Books
Krav Maga Books
Muay Thai Books
Shotokan Books
Taekwondo Books

Material on this wiki may not be copied or reproduced. All rights reserved. This website is copyright protected under the US Digital Millennium Copyright Act. For other terms & conditions, please read our legal disclaimer and privacy policy.

This site is for informational purposes only. All martial arts techniques and exercises should be supervised by a trained martial arts instructor in order to prevent injuries and to ensure the proper technique is utilized. The information on these pages and videos is meant only to reinforce and supplement the instruction given at your martial arts classes. To properly understand these techniques, you need to learn them from a martial arts instructor who can provide you with an in-depth explanation of the technique, help correct your mistakes, answer your questions and detail how the technique should be utilized. In addition, all martial arts techniques and training should be used safely and responsibly.

Make Your Own Home “Dojo”
Martial Arts Training Equipment – Practice mats, striking bags, focus mitts, makiwara, kicking shields, kicking shoes, etc.
Customized by BoldThemesBlack Belt Wiki Proudly powered by WordPress

It appears you provided the **February 11, 2026 Wayback Machine capture** of Black Belt Wiki’s Aikido page. The capture records **140 archived snapshots** of that URL, spanning **August 12, 2013 through February 11, 2026**.[1]

What the page says

The archived page describes **aikido** as a Japanese martial art centered on redirecting or blending with an incoming attack, using movements such as throws, pins, joint locks, strikes, and grabs. It identifies *tai sabaki*—evasive body movement—as a core concept.[2]

It lists common foundational controls including **ikkyo** (elbow control), **nikyo** and **sankyo** (wrist controls), **yonkyo** (wrist control with a pressure-point element), **gokyo** (elbow control), and **rokkyo** (arm control).[2]

Weapons and styles

The page notes that weapon work is not universal across aikido schools, but commonly involves the **jo** (staff), **bokken** (wooden sword), and **tanto** (knife). It also names Aikikai, Iwama, Shin Shin Toitsu Aikido, Shudokan, and Yoshinkan as major substyles.[1]

Historical claims

The entry attributes aikido’s development to **Morihei Ueshiba** (“O-Sensei”), citing his study of Daito-ryu jujutsu under Sokaku Takeda and his later emphasis on harmony rather than defeating an opponent. It says he established the Aikikai Hombu Dojo in Tokyo in 1927 and was succeeded as doshu by his son Kisshomaru and then grandson Moriteru.[1]

Important caveat

This is a general, secondary instructional page—not a substitute for live supervision. The page itself advises learning techniques under a qualified martial-arts instructor because joint locks, throws, breakfalls, and weapons practice carry meaningful injury risk.[1]

⁂

DETAILED SYLLABUS CURRICULUM OF ALL THE AIKIDO KATA STEP BY STEP

There is no single universal “all aikido kata” syllabus: Aikikai, Iwama/Takemusu, Yoshinkan, Shin Shin Toitsu, and other lineages organize solo forms, paired forms, weapons work, and rank requirements differently. A useful curriculum should therefore teach a shared technical foundation first, then place the dojo-specific kata sequence on top of it.[3][4][5]

Safety: Learn throws, locks, breakfalls, and weapons forms in person under qualified supervision. Do not practice wrist locks, pins, knife defenses, or paired weapons kata at speed without an instructor and suitable training equipment.[6]

Scope and terminology

In aikido, “kata” can mean a fixed solo or paired form, but many schools more commonly assess a **syllabus of prescribed techniques** rather than a single standardized catalogue of empty-hand kata. Training may include *hitoriwaza* (solo work), *kumiwaza* (paired work), *jiyuwaza* (free response), and *bukiwaza* (weapons work).[7]

Term	Meaning	Curriculum use
Taiso	Preparatory exercises	Mobility, posture, coordination
Tai sabaki	Body movement/positioning	Entering, turning, evasion
Ukemi	Receiving technique/breakfall	Safety and cooperative training
Kihon waza	Basic techniques	Locks, throws, pins
Suwari waza	Seated techniques	Hip movement and close-range control
Hanmi handachi	Defender seated, attacker standing	Transitional range and posture
Tachi waza	Both partners standing	Main paired technical practice
Kumi jo/kumitachi	Paired staff/sword forms	Distance, timing, weapons safety
Jiyuwaza	Freer practice	Adaptation after foundational control

The foundational aikido controls typically include **ikkyo through gokyo**, alongside throws such as *shiho nage*, *irimi nage*, *kote gaeshi*, *kaiten nage*, *tenchi nage*, *kokyu nage*, and *koshi nage*.[4][5]

Training order

Use this progression for every form: learn the movement alone, add a compliant partner, practice both sides, then gradually develop timing and continuity. Many curricula also progress from static or rigid practice to softer and more fluid execution.[7]

1. **Observe:** Instructor demonstrates the entire form, attack, spacing, finish, and safe ukemi.
2. **Solo rehearsal:** Practice stance, entry angle, turn, hand path, and footwork without a partner.
3. **Static partner drill:** Uke offers a slow, known attack and maintains balance safely.
4. **Technique plus ukemi:** Tori completes the control or throw only as far as uke can receive safely.
5. **Left and right sides:** Repeat in both *ai hanmi* and *gyaku hanmi* where applicable.
6. **Omote and ura:** Learn the entering/front variation and turning/rear variation when your lineage uses both.
7. **Continuous repetition:** Link repetitions with posture, breathing, awareness, and a controlled finish.
8. **Variable entry:** Change the attack angle, distance, and rhythm while preserving safety.
9. **Assessment:** Demonstrate clean body movement, connection, control, safe pin or throw, and responsible partner care.

Foundation syllabus

Phase 1: Body preparation

Goal: Build the movement vocabulary before attempting locks or throws.

- Posture: natural stance, *hanmi* stance, centered head and spine, relaxed shoulders.

- Footwork: forward/backward steps, pivoting, *irimi* (entering), *tenkan* (turning), and basic *irimi-tenkan*.
- Seated movement: *shikko* (knee walking), seated turns, and transitions from kneeling to standing.
- Solo coordination: *funakogi undo*, *furitama*, arm swings, shoulder mobility, hip rotation, and basic breathing exercises.
- Ukemi: seated backward fall, backward roll, forward roll, side fall, and standing variations only after consistent control.

A representative grading syllabus begins with *irimi-tenkan*, one-hand-grab turning drills, basic entries, *kokyu ho*, sword cutting, and introductory jo movements—showing why footwork and ukemi should precede advanced techniques.[5]

Phase 2: Basic attacks

Goal: Recognize line, distance, and connection before applying a response.

Train these attacks slowly and clearly:

- *Katate dori*: single wrist grab.
- *Ryote dori*: two-hand wrist grab.
- *Morote dori*: two hands grabbing one wrist.
- *Kata dori*: shoulder grab.
- *Shomen uchi*: vertical head strike.
- *Yokomen uchi*: diagonal head strike.
- *Mune tsuki*: straight torso punch.
- *Ushiro ryote dori*: rear two-wrist grab.
- *Ushiro ryo kata dori*: rear two-shoulder grab.
- *Ushiro kubi shime*: rear neck hold, taught only with close supervision.

Do not treat these attacks as realistic street-defense scripts; use them as structured training inputs for balance, distance, entering, and controlled response.

Core empty-hand forms

Phase 3: Ikkyo

Objective: Learn centerline entry, elbow control, off-balancing, and a safe immobilization.

1. Begin in stable *hanmi* with hands relaxed and awareness forward.
2. Receive the attack without pulling directly against it.
3. Move off the attack line through *irimi* or *tenkan*.
4. Establish connection at uke's arm near the elbow and wrist without yanking.
5. Lead uke's balance forward and down through whole-body movement.
6. Guide the arm into a controlled extension, keeping tori's posture upright.
7. Apply the pin only under instructor-approved alignment and pressure.
8. Release deliberately, allow uke to recover, and repeat on the opposite side.

Practice sequence: *katate dori ikkyo*, *shomen uchi ikkyo*, *kata dori ikkyo*, seated *shomen uchi ikkyo*, then rear-grab variations. A published syllabus includes ikkyo from *shomen uchi*, *kata dori*, *ushiro ryote dori*, and *morote dori* across successive grades.[3][5]

Phase 4: Nikyo

Objective: Learn connection and directional control through a wrist rotation—never force pain.

1. Enter and off-balance as in ikkyo.
2. Maintain control of uke's elbow before organizing the wrist.
3. Align your hands so the wrist is guided, not twisted abruptly.
4. Use body rotation and a small step rather than arm strength.
5. Bring uke into a safe kneeling or standing control position.
6. Apply only minimal, instructor-supervised pressure.
7. Release immediately if uke taps, verbalizes discomfort, or loses safe structure.

Practice sequence: *shomen uchi nikyo*, *kata dori nikyo*, seated *shomen uchi nikyo*, then transitional entries from a wrist grab. These combinations are listed in multiple grading syllabi.[4][5]

Phase 5: Sankyo and yonkyo

Objective: Develop spiral control, elbow alignment, and sensitivity.

Sankyo

1. Receive and enter off-line.
2. Secure the elbow line before controlling the hand.
3. Create a small spiral through the hand and forearm using hips and body rotation.
4. Keep uke moving and balanced rather than immobilizing them by force.
5. Guide to a supervised pin or escort position.
6. Release with control.

Yonkyo

1. Use an ikkyo-like entry and arm line.
2. Establish elbow and wrist control.
3. Use the specific forearm contact taught by your instructor; do not dig for a pressure point.
4. Maintain posture and forward balance.
5. Finish with a safe pin or controlled exit.

Aikido curricula commonly group ikkyo through yonkyo under standing and seated *shomen uchi* practice, with gokyo added later.[5][4]

Phase 6: Gokyo

Objective: Learn a more specialized arm-control form, often associated with knife-taking pedagogy.

1. Use the same priorities as ikkyo: line, entry, elbow control, balance, and posture.
2. Establish the lineage-specific hand placement gently.
3. Keep uke’s arm oriented away from your body.
4. Control the center through footwork, not muscular force.
5. Complete only the pin or disarm mechanics expressly taught by a qualified instructor.

Some syllabi specifically prescribe gokyo from *yokomen uchi*, including the *ura* variation.[4]

Core throwing forms

Phase 7: Shiho nage

Objective: Learn four-directional turning, posture, and safe throwing distance.

1. Receive the attack while maintaining your center.
2. Enter to a safe angle and connect to uke's arm.
3. Raise and organize uke's arm using whole-body movement.
4. Turn under the connected arm without leaning or pulling.
5. Align uke's posture before initiating the projection.
6. Step and guide the throw at a height and distance uke can safely receive.
7. Maintain awareness after release; do not chase or collapse forward.

Train from *katate dori*, *yokomen uchi*, *ryote dori*, *morote dori*, and eventually *mune tsuki*. Those attack-form combinations recur in rank syllabi.[3][5]

Phase 8: Irimi nage

Objective: Practice entering to uke's blind side while maintaining non-colliding alignment.

1. Move off the strike or grab line.
2. Enter beside or behind uke's shoulder line, never directly into the attack.
3. Maintain connection at the shoulder, arm, or upper body as taught.
4. Lead uke's balance upward and backward through posture and direction.
5. Step through while keeping your own head safely positioned.
6. Guide uke into a controlled fall; do not force the neck or head.

Progress from *shomen uchi irimi nage* and *katate dori irimi nage* to punch and multiple-attacker training.[5][3]

Phase 9: Kote gaeshi

Objective: Learn circular wrist control with strict injury prevention.

1. Evade the line of the attack.
2. Establish connection and break uke's balance before contacting the wrist.
3. Guide the hand in the direction shown by your instructor, using a circle rather than a sudden twist.
4. Keep your elbows connected to your body and shoulders relaxed.
5. Lead uke to a safe roll or controlled descent.
6. Stop immediately at the first sign of discomfort or resistance.

Common curricular entries include *mune tsuki kote gaeshi*, *shomen uchi kote gaeshi*, and later *yokomen uchi* or weapon-related practice.[8][5]

Phase 10: Kaiten nage and tenchi nage

Kaiten nage

1. Receive the attack with an off-line step.
2. Control uke's arm and posture without forcing the shoulder.
3. Create the circular pathway using hips and a broad, stable turn.
4. Lead uke forward into a safe falling line.
5. Finish balanced, with space for uke's ukemi.

Tenchi nage

1. Receive a two-hand grab with a stable, relaxed frame.
2. Extend one side upward ("heaven") and the other downward ("earth") as a coordinated body action.
3. Step and turn to create separation in uke's balance, not pain in the arms.
4. Guide uke into a controlled fall.
5. Keep both partners' shoulders relaxed and clear of collision.

Published syllabi list *katate dori kaiten nage* and *ryote dori tenchi nage* among intermediate requirements.[3]

Phase 11: Kokyu nage and kokyu ho

Objective: Apply timing, extension, posture, and blending without depending on a fixed wrist lock.

1. Start from a simple grab or slow strike.
2. Align your body behind your arm connection.
3. Use stepping and turning to lead uke’s center.
4. Keep hands open and shoulders relaxed.
5. Project only through balance disruption and uke’s prepared ukemi.
6. End with awareness rather than a hard pin.

Train *suwari waza kokyu ho* early and revisit it throughout training; it is a recurring requirement in published syllabi.[5][3]

Phase 12: Koshi nage

Objective: Develop hip-throw mechanics only after reliable falling skills.

1. Receive and off-balance uke first.
2. Position hips with space and alignment; never lift with the lower back.
3. Keep your spine upright and knees flexed.
4. Maintain connection through uke’s center rather than pulling with the arms.
5. Guide the throw low, controlled, and appropriate to uke’s ukemi level.
6. Do not use this form at speed until both partners are competent in high falls.

Some curricula defer *koshi nage* until later grades and require students to demonstrate high-fall competence beforehand.[4]

Seated and transitional forms

Phase 13: Suwari waza

Objective: Make the hips—not the legs—drive movement.

1. Start in stable *seiza*.
2. Use *shikko* to close distance without rising unnecessarily.
3. Keep the spine vertical and knees protected.

4. Apply the same entry, balance, and hand principles used standing.
5. Begin with *shomen uchi ikkyo* through *yonkyo* and *kokyu ho*.
6. Add *hanmi handachi* only when kneeling mobility and ukemi are dependable.

Standing and seated forms of ikkyo through yonkyo are explicit requirements in several grading structures.[4][5]

Phase 14: Ushiro waza

Objective: Develop awareness, turning, and safe response to rear grabs.

1. Maintain calm posture; do not wrench free.
2. Lower your center slightly and find a stable base.
3. Turn toward a safe angle while protecting your balance.
4. Connect to uke's arms before applying a named technique.
5. Use simple controls first: ikkyo, sankyo, kokyu nage, or a guided release.
6. Avoid rapid neck-related or shoulder-locking responses.

Rear-grab applications, including *ushiro ryote dori* and *ushiro ryo kata dori*, appear in intermediate syllabi.[3][5]

Weapons curriculum

Weapon naming and sequences differ substantially by lineage, so treat the following as a **curriculum framework**, not a claim that every aikido school teaches the same numbered kata. The Black Belt Wiki entry identifies the jo, bokken, and tanto as principal aikido training weapons, while noting weapons practice is not taught in every school.[9]

Phase 15: Bokken basics

1. Safety etiquette: inspect the bokken, establish space, bow and begin only on command.
2. Grip: relaxed but connected two-handed grip, consistent hand placement, blade awareness.
3. Stance: stable *hanmi*, forward intent without overreaching.
4. Suburi: basic vertical cuts, diagonal cuts, thrust preparation, and recovery to guard.

5. Directional cutting: four-direction and eight-direction patterns.
6. Kata: learn prescribed solo sequences slowly, with exact footwork and stopping points.
7. Kumitachi: introduce paired sword forms only after consistent distance, line control, and stopping discipline.

Examples of published requirements include sword suburi, *shiho giri*, *happo giri*, and paired sword sets such as *kumi-tachi* 1–3.[5][4]

Phase 16: Jo basics

1. Safety etiquette: maintain a clear training lane and keep the tip directed safely.
2. Grip transitions: front hand, rear hand, sliding action, and centered guard.
3. Jo suburi: thrust, overhead strike, diagonal strike, sweep, block, and return.
4. Solo form: learn in short sections, first with counts and pauses.
5. Linking: join sections only after each position is correct and stable.
6. Paired work: introduce *kumi jo* with wide spacing, slow speed, and clear stopping points.
7. Assessment: demonstrate line, distance, posture, control, and immediate compliance with a stop command.

Published programs may use a 22-movement jo form or a 31-step staff kata, but these sequences are lineage-specific and should be learned from that lineage’s authorized teacher.[4][5]

Phase 17: Tanto tori

Objective: Train distancing, evasion, and control—not knife-fighting confidence.**

1. Use a soft training tanto under direct supervision.
2. Begin with predetermined, slow attacks such as a downward strike or straight thrust.
3. Move off-line first; do not attempt to “catch” the blade.
4. Establish control of the weapon-bearing arm through body position and connection.

5. Use only the instructor’s prescribed technique, commonly a form such as gokyo or kote gaeshi.
6. Disarm only when uke’s balance and arm are securely controlled.
7. Stop well before any unsafe lock, impact, or fall.

Some advanced syllabi require selected *tanto tori*, *tachi tori*, and *jo tori* techniques, rather than a universal fixed set.[5][4]

Suggested rank sequence

This is a practical **generic** roadmap; your dojo’s formal examination requirements take priority.

Stage	Main material	Evidence of progress
Beginner	Etiquette, posture, ukemi, *tai sabaki*, *kokyu ho*, basic grabs	Moves safely, follows direction, protects partner
6th–5th kyu	Ikkyo, shiho nage, irimi nage, basic *kote gaeshi*, seated work	Can demonstrate both sides slowly and coherently
4th–3rd kyu	Nikyo, sankyo, yonkyo, kaiten nage, tenchi nage, rear grabs	Maintains posture and uke’s balance through transitions
2nd–1st kyu	Gokyo, advanced seated work, weapons basics, selected *tanto/jo/tachi tori*, jiyuwaza	Applies principles across several attacks without force
Shodan preparation	Full foundations, consistent ukemi, multiple attacks, paired weapons where relevant	Demonstrates composure, safety, adaptability, and partner care

One published system lists progressively longer intervals between examinations and accumulates prior techniques at each grade; another expects at least months of prior training and substantial class counts for weapons and advanced requirements.[3][4]

Weekly class template

- **10 minutes:** Bow-in, joint preparation, breathing, and solo movement.
- **15 minutes:** Ukemi and *tai sabaki*.
- **20 minutes:** One core technique from a single attack, static and slow.

- **20 minutes:** Same technique with *omote/ura*, both sides, or seated/standing variation.
- **15 minutes:** Related throw, pin, or blending exercise.
- **10 minutes:** Weapons suburi or a controlled paired drill.
- **5 minutes:** Cool-down, questions, safety review, bow-out.

Assessment standard

A student should be evaluated less on memorizing a dramatic finish than on whether they can:

- Maintain balance, posture, spacing, and awareness.
- Move off the attack line rather than collide with force.
- Preserve uke’s safety, including controlled ukemi and immediate release when needed.
- Demonstrate both left and right sides.
- Perform a technique slowly before attempting fluid practice.
- Use weapons with discipline, distance control, and reliable stop responses.
- Show humility and responsibility in paired work.

Aikido syllabi commonly include both fixed technical requirements and freer practice, while emphasizing progression from basic solo and partner work to fluid application.[7][4]

⁂

1. https://web.archive.org/web/20250823093611/https://blackbeltwiki.com/aikido
2. https://blackbeltwiki.com/aikido
3. https://www.christchurchaikido.co.nz/syllabus
4. https://aikidoaus.com.au/grading-curriculum/
5. https://www.aikido.net.au/grading-syllabus
6. https://web.archive.org/web/20250823093611/https://blackbeltwiki.com/aikido

7. https://aikidoinsydney.com/aikido-syllabus/
8. https://www.youtube.com/watch?v=ranagnaQUMA
9. https://blackbeltwiki.com/aikido
10. https://www.youtube.com/user/aikidoinstructions
11. https://www.scribd.com/document/346057584/Aikido-Curriculum-Core-Techniques-Kids
12. https://www.aikidoqueensland.com/syllabus.htm
13. https://www.aikido-kokoro.nl/aikido-curriculum/
14. https://exhibits.wilson.edu/list/journal/NK80022/NK40725750/the_practical-step_by__step-guide_to__martial__arts_tai__chi-and-aikido-a__step-by-step_teaching-plan.pdf